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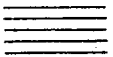
PARIS.


LEIPZIG.

RUDIMENTS OF MUSIC

Before the student can commence to play any instrument it is necessary that he should be acquainted with the rudiments of musical *Notation*.

The signs, which indicate pitch and duration of a musical sound, are called *Notes* figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the *Stave*, the names of which are determined by *Clefs*, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



of the four spaces



between the lines:

of the two above and below the lines



These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

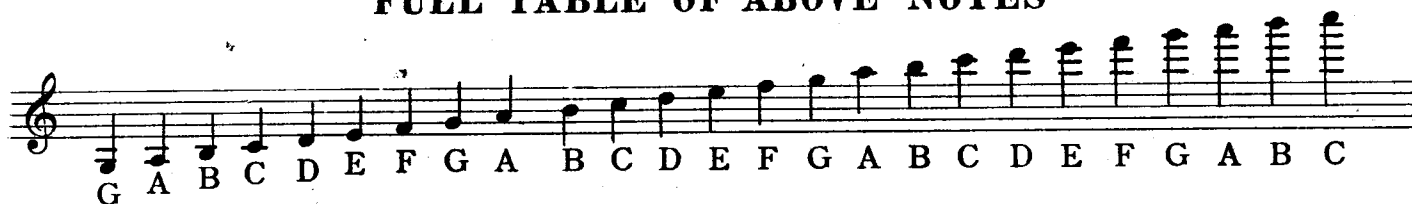
Notes of the ledger lines above the stave



Notes of the ledger lines below the stave



FULL TABLE OF ABOVE NOTES



DURATION OF NOTES

Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note.

Forms of different notes



Whole note;

Half note;

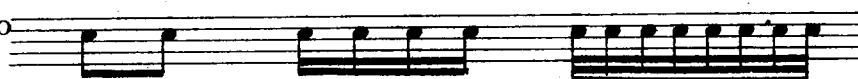
Quarter note;

Eighth note;

Sixteenth note;

Thirtysecond note.

The latter three kinds may also be written in combination thus:

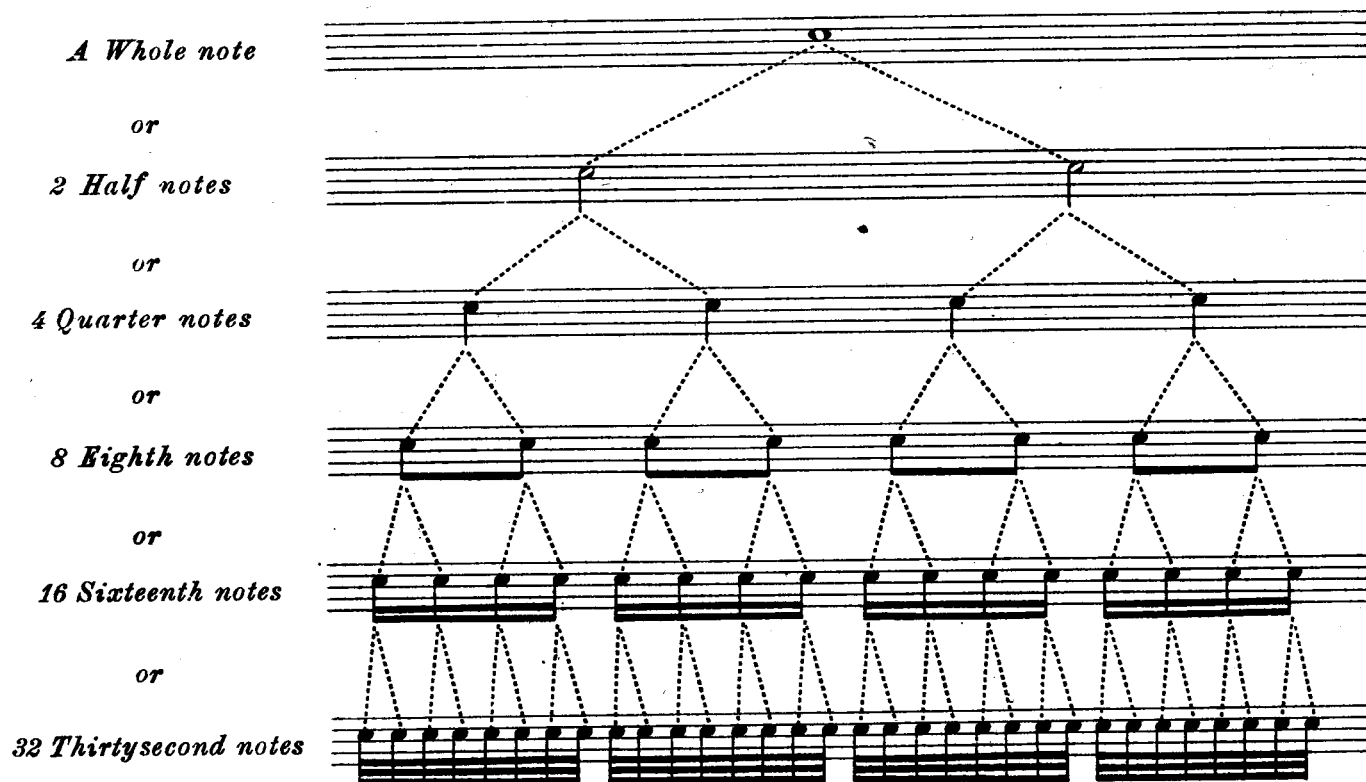


Eighth notes;

Sixteenth notes;

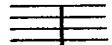

Thirtysecond notes.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



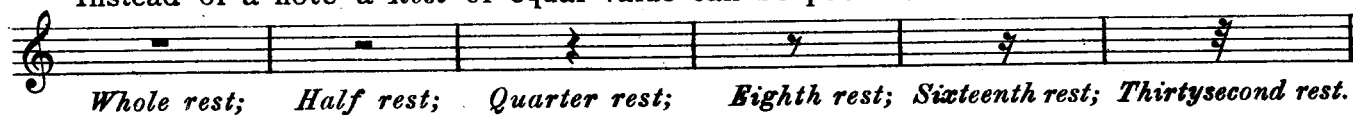
BARS

Notes are systematically arranged into *bars*, marked by one or two lines drawn across the staff.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. The end of a part of a composition is marked with two lines or a double bar, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece, is to be played again. This is called a *Repeat*.

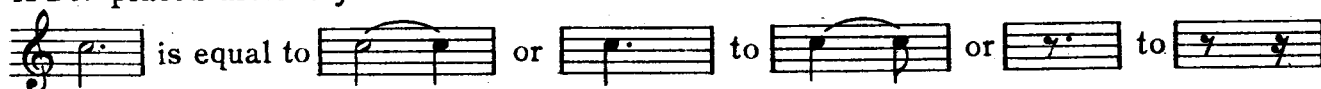
RESTS



Instead of a note a *Rest* of equal value can be placed.



DOTS


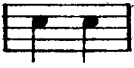
A *Dot* placed after any note or rest increases its value one half, thus:





Two dots placed after a note or rest increase its value one half and a quarter or  like  etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUP

Triplets are marked by a 3 being put over a group of three notes. Double Triplets are marked by a 6 being placed over a group of six notes. Three quarter notes marked

thus  must be played in the same time as two quarter notes  not so

marked; or six eighth notes  in the time of four eighth notes  not

so marked. There are also groups of five  seven  and nine

notes  etc.

TIME

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

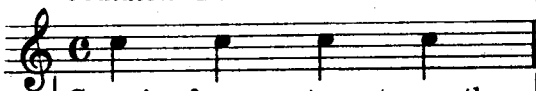
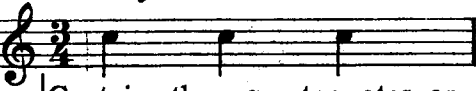
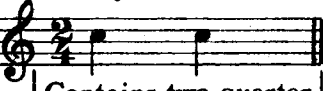

<i>Common Time</i>	<i>Three-four Time</i>	<i>Two-four Time</i>
		
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.	Contains two quarter notes etc., and two (1, 2,) must be counted.

TABLE OF TIMES

<i>Single Common Times</i>	<i>Compound Common Times</i>	<i>Single Triple Times</i>	<i>Common Triple Times</i>
			
			
			

When a line is drawn through the C thus: , which is called alla breve, two is counted in a bar.

SCALES

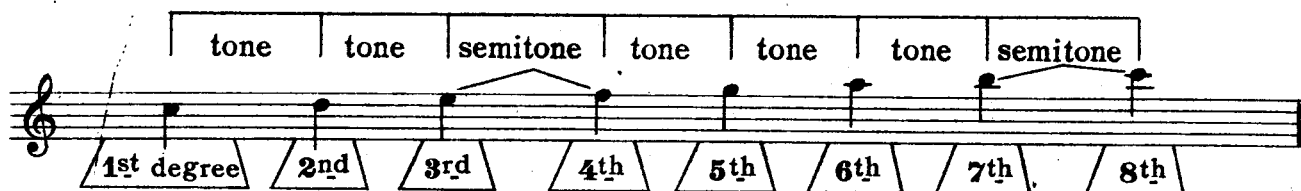
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of scales, termed *Major* and *Minor*, whose ascension or descension is diatonical: i.e. in tones and semitones, and a third kind, whose ascension and descension is chromatic: i.e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

EXAMPLE



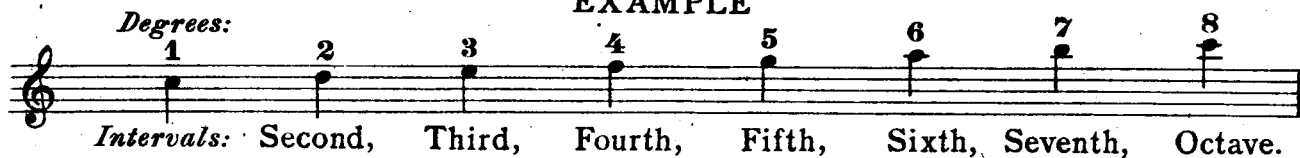
Each diatonic scale derives its name from the name of the note on the first degree or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

EXAMPLE



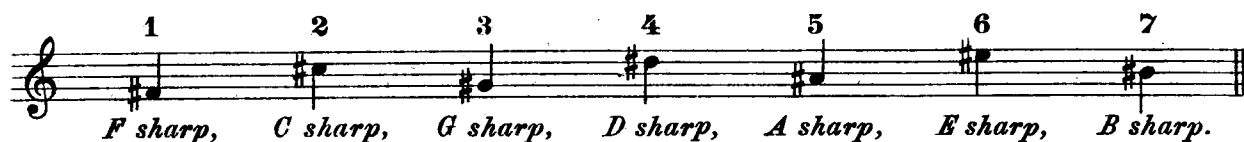
SHARPS

A scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any order but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp (\sharp), which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The sharps succeed each other in the following order:



Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

TABLE OF SIGNATURES OF SHARP KEYS

Number of Sharps:



Names of the Keys:

FLATS

A flat (b) prefixed to a note lowers it half a tone. The flats succeed each other in the following order:



The same rule concerning signatures as with sharps is to be observed here.

TABLE OF SIGNATURES OF FLAT KEYS

Number of Flats:



Names of the Keys:

THE MINOR SCALES

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the *harmonic* and the *melodic* form.

THE MELODIC MINOR SCALE

The ascending of the *melodic minor* scale differs from the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key*. In the ascending, semitones are situated between the second and third and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR

Without Signature; Relative to C major.

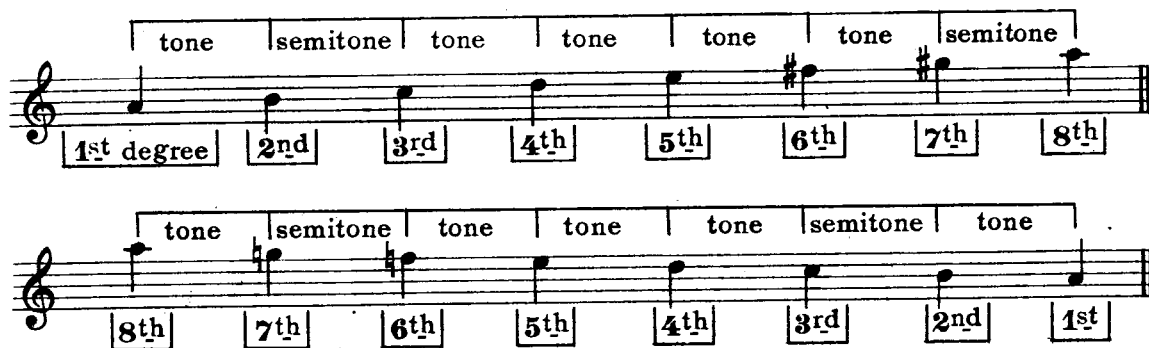


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR

A minor	E minor	B minor	F# minor	C# minor	G# minor	D# minor	A# minor
C major	G major	D major	A major	E major	B major	F# major	C# major
D minor	G minor	C minor	F minor	Bb minor	Eb minor	Ab minor	
F major	Bb major	Eb major	Ab major	Db major	Gb major	Cb major	

THE HARMONIC MINOR SCALE





The Harmonic Minor Scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.

SCALE OF A MINOR





THE NATURAL ♮

In order to restore a note which has been raised by a sharp # or lowered by a flat ♭, a *Natural* ♮ is employed which restores it to its natural pitch.



Thus  F raised by a sharp is restored by the natural  to its original sound.
or  B flat to  B natural.

THE DOUBLE SHARP x

By prefixing a double sharp x to a note the same must be raised a whole tone.

Thus F double sharp  will sound like G natural 

THE DOUBLE FLAT bb

A double flat bb prefixed to a note depresses the note a whole tone. Thus  Bbb
(double flat) will sound like A natural 


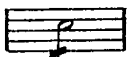
THE PAUSE ◡



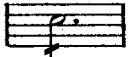


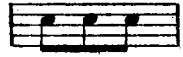
A Pause ◡ placed over a note, means that the note can be sustained to an indefinite length at the performer's pleasure; the counting being interrupted.

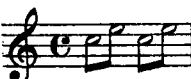
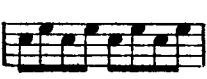




ABBREVIATIONS

Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes:  a half note marked with a thick line:  will indicate the same.

Or  for  or  for  or  for  etc.

and  for  Or instead of repeating a bar alike a sign marked thus  is used:  etc.

TRANSPOSITION OF THE KEYS

When C is taken as 1, the scale or key is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be *transposed*. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the *Key-note*. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; which ever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7 and a *semitone* from 7 to 8. The interval from one letter to another letter is also the same and cannot be changed, thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale therefore it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in the transpositions by sharps, viz: the fifth above or the fourth below is taken as 1 of a new key in every succeeding transposition and an additional sharp will be required in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat key as in the sharp; hence the B must be made flat.

Transposition by Flats from C to F, a fourth higher or a fifth lower.



DIFFERENT SHADES OF TONE

p means: *piano*, soft

pp means: *pianissimo*, very soft

f means: *forte*, loud

ff means: *fortissimo*, very loud

mf means: *mezzoforte*, moderately loud

cresc. or < means *crescendo*, increasing the sound


dim. decresc. or > means *diminuendo*, *decrescendo*, diminishing the sound

sf, *rf* or > means *sforzando*, *rinforzando*, sharply accentuated

fp means: *forte-piano*, loud and immediately soft again

GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY

THE APPOGGIATURA

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written so  the value of it is one half of the following note.

When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

EXAMPLES



There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Written thus:

EXAMPLE.

Played thus:



THE GRUPPETTO OR TURN

Is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∞ . A small sharp placed under some of the signs thus: $\sharp\infty$ indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus ∞^\sharp , the upper grace note must be sharpened; or in case of a sharp above and below the sign $\sharp\infty^\sharp$, the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be lowered half a tone in that case.

EXAMPLES

As written 

As played 

With sharps and flats 

THE PASSING SHAKE

The passing shake, often written thus ω , must be played quick and round in the following manner:


As written 


As played 


THE SHAKE

The shake or trillo, marked thus tr consists in the alternate repetition of the note marked, with the note in the next degree above it.

EXAMPLE

As written 

As played 

Chain of Shakes 

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A.	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker.
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligato	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (C)	The sign indicating a pause or rest.
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con	With animation	Piacere, a	At pleasure
Animato		Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Brio, con	With much spirit	Pomposo	Pompous; grand
Cadenza	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canzonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risoluto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuto	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Soli</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged.
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stentando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fz >)	Indicates that a note or chord is to be strongly accented	Syncope	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Grazioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Ledger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variatione	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Lo stesso tempo	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited.
Maestoso	Majestically; dignified	Volti Subito V.S.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Mezzo	Half; moderately		

Instructions For The Banjo.

11^B

MANNER OF HOLDING THE BANJO.

Sit upright and rest the rim of the Banjo on the right thigh, pressing the upper part lightly to the breast with the fore-arm. Support the neck in the hollow of the left hand between the the first finger and thumb and curve the fingers so that the tips can be used in pressing the strings to the finger board.

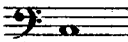
THE RIGHT HAND.

Rest the wrist or fore-arm upon the rim, a few inches from the tail-piece, with the fingers over the strings, a little in front of the bridge. Pick the first string (1st Str.) with the second finger, the second string (2nd Str.) with the first finger, the thumb being used to pick the third, fourth and fifth strings, (3rd Str. 4th Str. 5th Str.) This is the rule in all playing, except in chords of four or more notes, when the third finger also is used.

THE LEFT HAND.

The following figures indicate the fingers to be used to stop the strings. 0, open; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

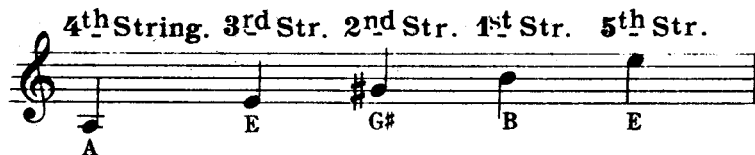
HOW TO TUNE THE BANJO.

*Tune the 4th string to this C  on the piano.

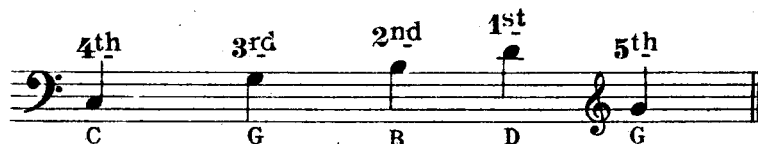
Stop the 4th string at the 7th fret and tune the 3rd string in unison.

"	"	3 rd	"	"	"	4 th	"	"	"	"	2 nd	"	"	"
"	"	2 nd	"	"	"	3 rd	"	"	"	"	1 st	"	"	"
"	"	1 st	"	"	"	5 th	"	"	"	"	5 th	"	"	"

After the Banjo has been tuned as above, the open string should read as follows:



and correspond with the following notes on the piano:



NOTE: To play pieces marked 4th to B, tune Bass (4th) string one octave lower than first string (B).
*Banjo Pitch-pipes, set of five joined together can be obtained from the publisher of this Method..

General Remarks.

Frets are used as a Guide to Fingering.

When there are no frets, they may be marked with a pencil, by dividing the distance from the Nut to the Bridge in eighteen equal parts for the first fret; divide again the remaining distance in eighteen equal parts for the second fret, and keep on thus dividing the distance from the last fret for the number of frets required.

The Bridge.

The Bridge, should be placed back of the centre of the head near the tailpiece, and notched for the strings a convenient distance apart so that the fingers may easily command them, let it be cut down as low as possible so that the fingers may press firmly upon the finger-board without exertion.

Tone Quality.

The finger-nails, have a great deal to do with the tone quality on playing the Banjo. The finger-nails of the right hand particularly should be allowed to grow sufficiently long, to allow the nail to project a trifle beyond the fleshy part of the finger. A fleshy finger, with the nails cut close, will produce a dull tone; as if the string was dampened, or picked with a piece of cork, or some other soft substance; but, when the nail projects sufficiently, it holds the flesh in place, and when the finger leaves the string, the vibrations are crisp and clear. The finger-nails of the left hand should, at all times be cut close.

Banjo Strings.

They should be of gut, except the bass string: Which should be of silk covered with wire. It sometimes occurs, that strings are false in tone, and cannot be detected until they are placed upon the instrument. If a string, fingered at the 12th fret, produces a tone an octave higher, than when played open, the string is true. If the strings are sharp or flat when fingered at the 12th fret, it indicates that the bridge is not in a correct position, and it should be shifted forward or backward from the tailpiece. It is often the case, that a player may be inclined to think that the finger-board is not correctly fretted when it is really the fault of the strings. Old strings should be replaced with new ones quite frequently, as perfect strings will become false with constant use.

How to Practice.

Practice very slowly at first, and when a passage can be played correctly increase the tempo (speed) to the proper degree of time.

If a mistake is made do not pass on, but repeat the passage from the beginning and continue doing so until it can be played correctly throughout.




If one or more measures are found more difficult than the other bars, practice them until they can be executed with ease, then practice the whole passage.

Let your motto be,

PRACTICE UNTIL PERFECT.

SCALE OF A MAJOR (three sharps#.) THE NATURAL KEY OF THE BANJO.

	4th String.				3rd Str.		2nd Str.		1st Str.		5th Str.		1st Str.		
Names of the Notes.	A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A
Left hand Fingers.															
Frets.	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10
	0	2	2	1	0	2	0	1	0	2	4	0	1	3	4

*All notes to be made on the fifth String, are represented with a double crook  or  or .

CHORDS IN THE KEY OF A MAJOR..

Frets.      

EXERCISES IN THE KEY OF A MAJOR.

Nº 1. Common time.



Nº 2.



Nº 3.



Nº 4.



Nº 5. Two-four time.




Nº 6.



14 No 7.



No 8. Six-eight time.



No 9.



No 10. Three-four time.



No 11.



VARIOUS STYLES OF ACCOMPANIMENTS
IN THE KEY OF A MAJOR.

No 1. Common time.



No 2. Two-four time.



No 3. Six-eight time.



No 4. Three-four time.



No 5. Three-eight time.



SCALE OF E MAJOR four sharps.

	3rd string	2nd string	1st string	5th str.	1st string	2nd string	3rd string
Frets.	0	2	0	1	0	2	4
Fingers.	0	2	0	1	0	2	4

*Play D one fret higher than in the previous scale of A Major.

Chords in the Key of E Major.

VARIOUS STYLES OF ACCOMPANIMENTS IN THE KEY OF E MAJOR.

Nº 1.

Nº 2.

Nº 3.

EXERCISES IN THE KEY OF E MAJOR.

SCALE OF D MAJOR (two sharps.)

4th Str. 3rd String. 2nd String. 1st String. 2nd Str. 3rd String. 4th Str.

Frets. 3 0 2 3 1 0 2 4 2 0 1 3 2 0 5
 Fingers. 4 0 2 3 1 0 2 4 2 0 1 3 2 0 4

*Play D one fret higher same as in the previous scale of E major.

as in

Chords in the Key of D major

VARIOUS STYLES OF ACCOMPANIMENTS IN THE KEY OF D MAJOR.

No. 1.

No. 2.

No. 3.

SCALE OF G MAJOR. (one sharp.)

3rd Str. 2d Str. 1st String. 5th String. 2d Str. 3rd Str.

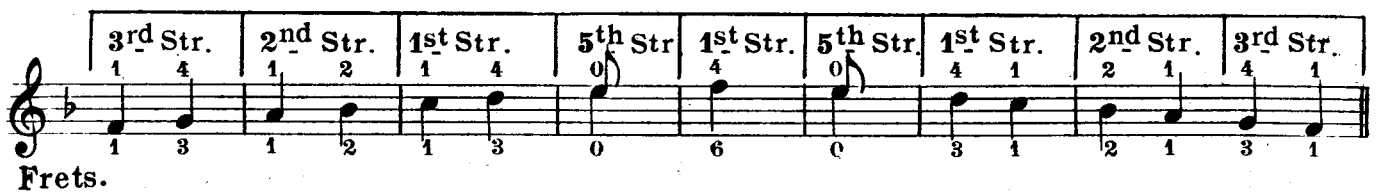
Frets. 3 1 0 1 4 0 7 8 7 0 4 1 0 1 3
 Fingers. 3 1 0 1 3 0 1 2 1 0 3 1 0 1 3

SCALE OF C MAJOR.

4th String. 3rd String. 2d Str. 1st String. 2d Str. 3rd String. 4th String.

Frets. 3 5 0 1 3 1 0 1 0 1 3 1 0 5 3
 Fingers. 1 4 0 1 3 1 0 1 0 1 3 1 0 4 1

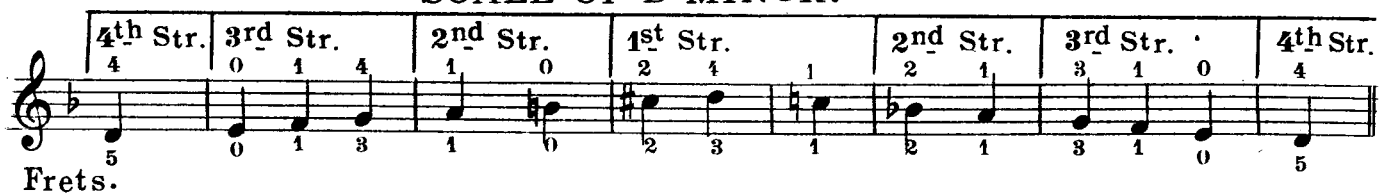
SCALE OF F MAJOR (one flat ♭.)



CHORDS IN THE KEY OF F MAJOR.



SCALE OF D MINOR.



CHORDS IN THE KEY OF D MINOR.



CHROMATIC SCALE.

Ascending by Sharps.



Descending by Flats.



THE BARRÉ.

The Barré is made by placing the first finger of the left hand across two or more strings at the same fret, the remaining fingers being left free to stop the Strings as required.

THE TREMOLO.

This Movement is executed with the first finger of the right hand, which oscillates very rapidly over the string or strings intended to be struck, causing a continuous trill. Sustained notes are played in this way and some Melodies can be played, tremolo, Whilst the thumb at the same time plays an accompaniment upon the strings not in use for the Melody rendering a beautiful effect, In playing tremolo the third finger should be rested on the head of the banjo instead of the fourth.

SCALE OF F# MINOR.

3rd String. 2d String. 1st String. 5 String. 1st String. 2d String. 3d String.

Frets. 2 0 1 0 2 4 6 7 0 3 2 0 1 0 2

Fingers. 2 0 1 0 2 1 3 4 0 4 2 0 1 0 2

SCALE OF B MINOR.

4th String. 3rd String. 2d String. 1st String. 2d String. 3rd String. 4th String.

Frets. 2 4 5 0 2 0 2 0 1 3 2 0 5 4 2 2

Fingers. 2 2 4 0 2 0 2 0 1 3 2 0 4 2 2 2

SCALE OF E MINOR.

3rd String. 2d String. 1st String. 5th String. 1st String. 2d String. 3rd String.

Frets. 0 2 3 1 0 2 4 0 3 1 0 1 3 2 0

Fingers. 0 2 3 1 0 2 4 0 4 1 0 1 3 2 0

SCALE OF A MINOR.

4th String. 3rd String. 2d String. 3rd String. 4th String.

Frets. 0 2 3 5 0 2 0 1 3 1 0 5 4 3 2 0

Fingers. 0 2 2 4 0 2 0 1 3 1 0 4 2 2 2 0

CHORDS IN THE MOST AVAILABLE KEYS.

CHORDS IN THE KEY OF E MAJOR.

4th Pos. 5th Pos. 2nd Pos. 4th Pos. 5th Pos.

CHORDS IN THE KEY OF A MAJOR.

7th Pos. 4th Pos. 9th Pos. 5th Pos. 2nd Pos. 7th Pos. 8th Pos.

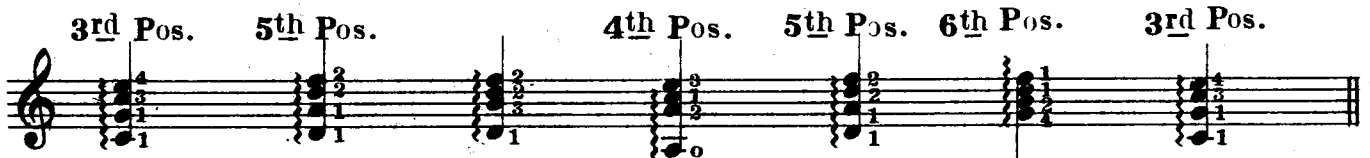
CHORDS IN THE KEY OF D MAJOR.

5th Pos. 1st Pos. 5th Pos. 3rd Pos. 7th Pos. 1st Pos. 5th Pos.

CHORDS IN THE KEY OF G MAJOR.



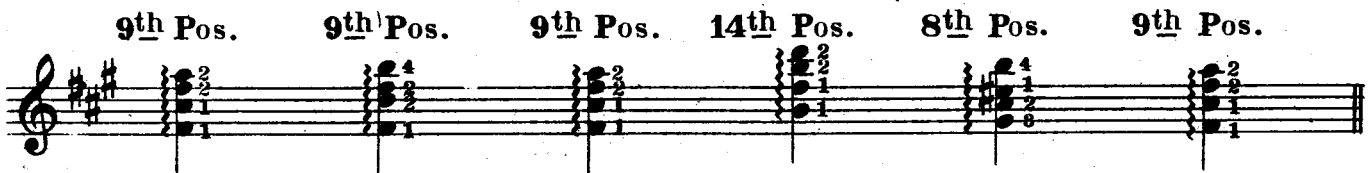
CHORDS IN THE KEY OF C MAJOR.



CHORDS IN THE KEY OF C# MINOR.



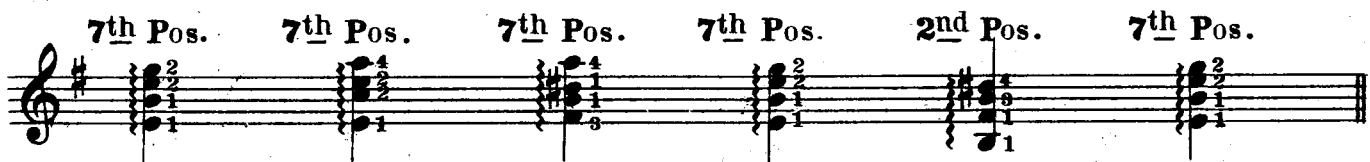
CHORDS IN THE KEY OF F# MINOR.



CHORDS IN THE KEY OF B MINOR.



CHORDS IN THE KEY OF E MINOR.



CHORDS IN THE KEY OF A MINOR.



NANCY JANE.



HARD TIME JIG.



MISCHIEVOUS OFFSPRING.



COMING THRO' THE RYE.



YANKEE DOODLE.



THE LOON'S DANCE.



HOT CORN.



LA CACHUCHA.



WALK AROUND.



JOHN BROWN, GLORY HALLELUJAH.



SAILOR'S JIG.



STAR SPANGLED BANNER.



WHEN I WAS A LAD. Pinafore.



SELF MADE KNIGHT. Billee Taylor.



HEEL AND TOE POLKA.



RUSSIAN MARCH.

16. 

× × HORNPIPE.

17. 

KATY'S LETTER.

18. 

HAIL TO THE CHIEF.

19. Musical score for 'Hail to the Chief' in G major (three sharps) and common time (C). It consists of four staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second and fourth staves end with double bar lines and repeat signs. The third staff continues the melody without a repeat sign.

GET OUT OF THE WILDERNESS.

20. Musical score for 'Get Out of the Wilderness' in G major (three sharps) and 2/4 time. It consists of four staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second and fourth staves end with double bar lines and repeat signs. The third staff continues the melody without a repeat sign.

HOT CORN N^o 2.

21. Musical score for 'Hot Corn No. 2' in G major (three sharps) and 2/4 time. It consists of five staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second and fourth staves end with double bar lines and repeat signs. The third staff continues the melody without a repeat sign.

TIT WILLOW. Mikado.



SWISS GUARD MARCH.



POTOMAC THUNDER.



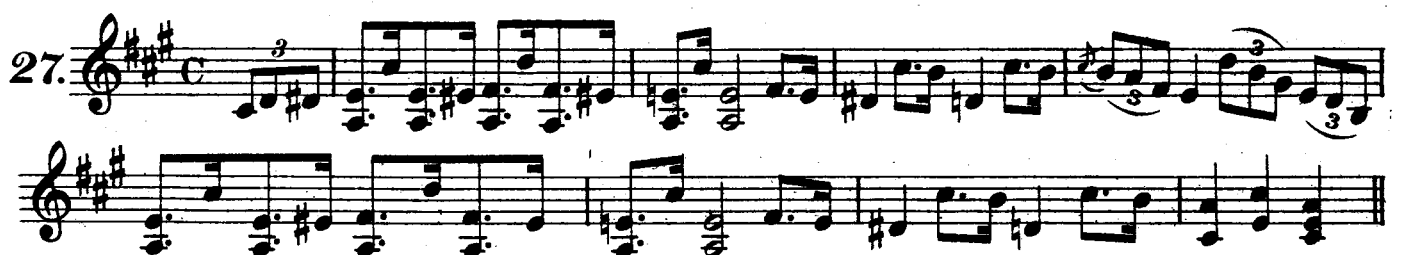
STAR POLKA.



LITTLE SHAMROCK WALTZ.



SUNFLOWER DANCE.



JAPANESE YOUNG MAN. Patience.

28.

Four staves of music in G major (three sharps) and 6/8 time. The first staff begins with a treble clef and a key signature of three sharps. The melody is characterized by eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes. There are some markings below the first staff, possibly indicating fingerings or breath marks.

WASTE NOT, WANT NOT.

29.

Four staves of music in G major (three sharps) and common time (C). The melody is a continuous eighth-note pattern. The third staff is labeled 'Chorus.' and features a different melodic line. The piece ends with a double bar line.

SAILORS' HORNPIPE.

30.

Four staves of music in G major (three sharps) and 2/4 time. The melody is a continuous eighth-note pattern, typical of a hornpipe. The piece ends with a double bar line.

LUCY NEAL.



MAZOURKA.



HAIL COLUMBIA.



MARCIA SCHOTTISCHE.

34.

Musical score for Marcia Schottische, measure 34. The score consists of six staves of music in 2/4 time, key of D major (two sharps). The melody is written on the first staff, and the accompaniment is on the second staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes. The piece ends with a double bar line and a repeat sign.

OLD DAN TUCKER.

35.

Musical score for Old Dan Tucker, measure 35. The score consists of four staves of music in 2/4 time, key of D major (two sharps). The melody is written on the first staff, and the accompaniment is on the second staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes. The piece ends with a double bar line and a repeat sign.

TEN LITTLE NIGGERS.

36. Musical notation for 'TEN LITTLE NIGGERS'. It consists of four staves of music in G major (one sharp) and common time (C). The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The piece ends with a double bar line.

BONAPARTE'S GRAVE.

37. Musical notation for 'BONAPARTE'S GRAVE'. It consists of three staves of music in G major (one sharp) and common time (C). The melody is written on the first staff, and the accompaniment is on the second and third staves. The piece ends with a double bar line.

PIZZICATO POLKA.

38. Musical notation for 'PIZZICATO POLKA'. It consists of six staves of music in G major (one sharp) and 2/4 time. The melody is written on the first staff, and the accompaniment is on the second through sixth staves. The piece ends with a double bar line. A note on the third staff is marked '7th Pos. Barre.'.

WEEL MAY THE KEEL ROW.



GRANNY WILL YOUR DOG BITE? Jig.



JIM ALONG JOSEY.



BULLY FOR YOU. Jig.



MY PRETTY JANE:

Moderato.

43.

5th Pos
Strings

Detailed description: This block contains the musical notation for the first system, numbered 43. It features five staves. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The subsequent staves are bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals. A specific instruction '5th Pos' is written above a staff, and 'Strings' is written below it, indicating a string section entry.

JOLLY DOG'S POLKA Slap Bang.

44.

Detailed description: This block contains the musical notation for the second system, numbered 44. It features three staves, all in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation is characterized by rapid sixteenth-note patterns and slurs, typical of a polka. The system ends with a double bar line.

THE BELL GOES ARINGING FOR SARAH.

45.

Chorus.

Detailed description: This block contains the musical notation for the third system, numbered 45. It features five staves, all in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and accidentals. A specific instruction 'Chorus.' is written above a staff, indicating the start of a chorus section. The system ends with a double bar line.

ON YONDER ROCK RECLINING.

46. Musical score for 'ON YONDER ROCK RECLINING.' in G major (three sharps) and 6/8 time. It consists of four staves. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, with some rests. The second staff includes a '8th Pos.' marking above a measure. The third and fourth staves continue the melodic and harmonic development, ending with a double bar line.

CHAMPAGNE CHARLEY.

47. Musical score for 'CHAMPAGNE CHARLEY.' in G major (three sharps) and 2/4 time. It consists of four staves. The first staff is marked 'Allegro' and begins with a treble clef and a key signature of three sharps. The music is characterized by eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The second staff continues the melody with more triplet markings. The third and fourth staves complete the piece, featuring a final triplet and a double bar line.

LIBERTY SONG FROM PURITANI.

48. Musical score for 'LIBERTY SONG FROM PURITANI.' in G major (three sharps) and common time (C). It consists of four staves. The first staff begins with a treble clef and a key signature of three sharps. The music is primarily composed of eighth and sixteenth notes, with some rests. The second and third staves continue the melody. The fourth staff concludes the piece with a triplet of eighth notes and a double bar line.

WALK IN JOE.

49. Musical notation for 'WALK IN JOE.' consisting of three staves in treble clef, key of D major (two sharps), and 4/4 time. The melody is written on the first staff, with accompaniment on the second and third staves. The piece ends with a double bar line.

FLOW GENTLY, SWEET AFTON.

50. *Andante.* Musical notation for 'FLOW GENTLY, SWEET AFTON.' consisting of four staves in treble clef, key of D major (two sharps), and 3/4 time. The tempo is marked 'Andante.' The melody is on the first staff, with accompaniment on the other three staves. The piece ends with a double bar line. A dynamic marking 'mf' is present on the third staff.

ON THE BEACH AT LONG BRANCH.

51. *p* Musical notation for 'ON THE BEACH AT LONG BRANCH.' consisting of three staves in treble clef, key of D major (two sharps), and common time (C). The dynamics are marked 'p' (piano) and 'Fine.' The piece ends with a double bar line. A dynamic marking 'D. C. al Fine.' is present at the bottom right.

HAND ORGAN HORNPIPE.

52. Musical notation for 'HAND ORGAN HORNPIPE.' consisting of four staves in treble clef, key of D major (two sharps), and common time (C). The melody is on the first staff, with accompaniment on the other three staves. The piece ends with a double bar line. A triplet marking '3' is present on the first staff.

DEAREST MAE.



LUCY LONG.



HOPE WALTZ.



AS GOOD AS GOLD.



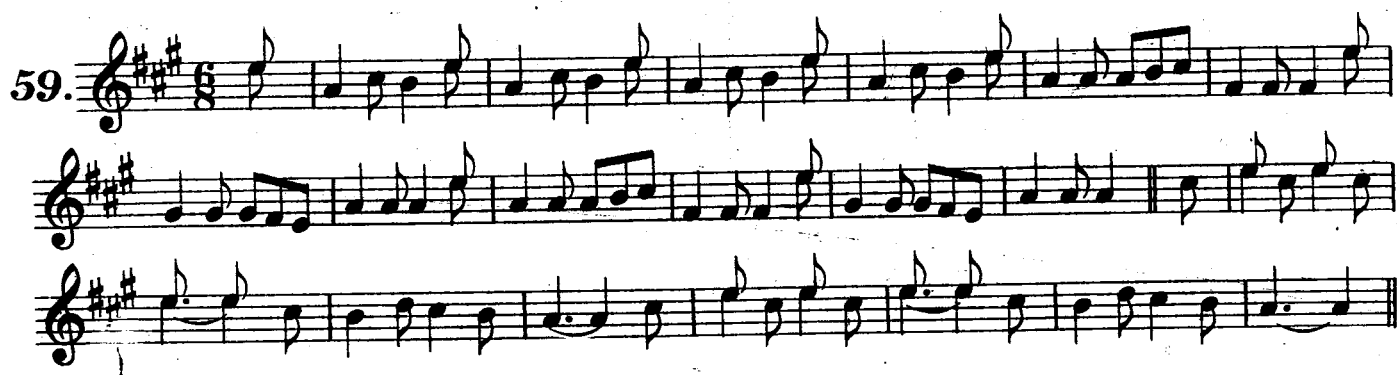
MAN IN THE MOON.



ARKANSAS TRAVELLER.



SHIFT THE SCENES.



ON THE ROAD TO BRIGHTON.



JUBA JIG.

61. 

AN OLD STAGER.

62. 

ENGLISH DANCE.

63. 

WALK AROUND.

64. Musical notation for 'WALK AROUND.' in G major, 2/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The second and third staves continue the melody and include some chords and rests.

GERMAN WALTZ.

65. Musical notation for 'GERMAN WALTZ.' in G major, 3/8 time. It consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The second, third, and fourth staves continue the melody and include some chords and rests.

FRED WILSON'S CLOG.

66. Musical notation for 'FRED WILSON'S CLOG.' in G major, common time (C). It consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The second, third, fourth, and fifth staves continue the melody and include some chords and rests. The notation includes first and second endings, and triplets. The piece concludes with the marking 'D. C.' (Da Capo).

WHAT A PAIN I'VE GOT.



KILLARNEY.



PUT YOUR SHOULDER TO THE WHEEL.



BOLD PRIVATEER.



JUBA DIS, JUBA DAT.



HER BRIGHT SMILE.



ROBIN ADAIR.



CARNIVAL OF VENICE.



PADDLE YOUR OWN CANOE.



THE BAND BEGINS TO PLAY.

43

76.

I'M GETTING A BIG BOY NOW.

77.

SWEET BYE AND BYE.

78.

Chorus.

WHEN THE CORN IS WAVING, ANNIE.

79. Musical score for 'When the Corn is Waving, Annie.' in G major (one sharp) and common time (C). It consists of four staves of music. The melody is primarily in the first staff, with accompaniment in the other three. The piece ends with a double bar line.

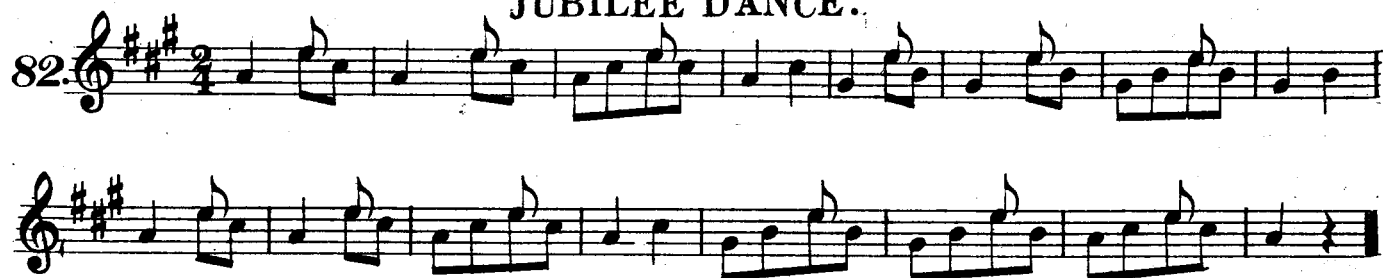
LAUTERBACH WALTZ.

80. Musical score for 'Lauterbach Waltz.' in G major (one sharp) and 3/4 time. It consists of four staves of music. The melody is in the first staff, with accompaniment in the other three. The piece ends with a double bar line.

Allegretto ARIA. LA DONNA E MOBILE. (Rigoletto.)

81. Musical score for 'Allegretto ARIA. La Donna e Mobile. (Rigoletto.)' in G major (one sharp) and 3/8 time. It consists of four staves of music. The melody is in the first staff, with accompaniment in the other three. The piece ends with a double bar line. The word 'cres' is written at the end of the fourth staff.

JUBILEE DANCE.



CROW HORNPIPE.



Air from "ROBERT LE DIABLE."

(Guitar Style March movement.)



HUNTER'S CHORUS.

85.

Measures 85-90 of the Hunter's Chorus. The music is in treble clef, key of D major (two sharps), and 2/4 time. It features a series of eighth and sixteenth notes, with some rests and repeat signs. The melody is lively and rhythmic.

LARDY DAH !

86.

Measures 86-91 of the Lardy Dah! section. The music is in treble clef, key of D major (two sharps), and common time (C). It features a series of eighth and sixteenth notes, with some rests and repeat signs. The melody is lively and rhythmic.

HOME SWEET HOME.

87. *Barre 5th*

Musical score for 'HOME SWEET HOME.' in G major (one sharp) and 2/4 time. It consists of five staves of guitar notation. The first staff is labeled '87.' and has a 'Barre 5th' instruction above it. The second staff also has a 'Barre 5th' instruction. The third staff has 'Barre 5th' at the beginning and end. The fourth staff has 'Barre 5th' in the middle. The fifth staff has 'Barre 5th' at the beginning. The music features various chords and melodic lines typical of a guitar accompaniment.

SALLY COME UP.

88.

Musical score for 'SALLY COME UP.' in G major (one sharp) and common time (C). It consists of three staves of guitar notation. The first staff is labeled '88.' and shows a melodic line. The second staff continues the melody. The third staff features a complex rhythmic pattern with triplets (indicated by a '3' over the notes) and a final triplet ending.

MEDLEY.

89.

Musical score for 'MEDLEY.' in G major (one sharp) and 2/4 time. It consists of three staves of guitar notation. The first staff is labeled '89.' and includes a '3' over a triplet of notes. The second staff continues the melody. The third staff features a complex rhythmic pattern with a '4' over a group of notes and a '2' over another group, indicating a 4/2 or 2/4 time signature change or a specific rhythmic figure.

LOUIS XIII.

90. 

WALTZ.

91 

ST. PATRICK'S DAY. (Jig)

92. 

WAIT FOR THE WAGON

93. 

MERRIEST GAL THAT'S OUT.

94. 

O CARRY ME BACK TO VIRGINIA.

95. 

MAD. ANGOT. POLKA.



OVER THE GARDEN WALL.



TWICKINGHAM FERRY.



OLD SYE'S JIG.

51

99.

Musical score for 'OLD SYE'S JIG.' in G major (three sharps) and 2/4 time. The piece consists of three staves. The first staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth and sixteenth notes, with some measures marked with '4' and '0'. The second and third staves continue the melody and accompaniment, with some measures marked with '2' and '1'.

RIP SNORTER JIG.

100.

Musical score for 'RIP SNORTER JIG.' in G major (three sharps) and 2/4 time. The piece consists of five staves. The first staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth and sixteenth notes, with some measures marked with '4' and '0'. The second and third staves continue the melody and accompaniment, with some measures marked with '2' and '1'. The fourth and fifth staves continue the piece, with some measures marked with '1' and '2'.

SILVER CHIMES.

101.

Musical score for 'SILVER CHIMES.' in G major (three sharps) and common time (C). The piece consists of five staves. The first staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth and sixteenth notes, with some measures marked with '4' and '0'. The second and third staves continue the melody and accompaniment, with some measures marked with '2' and '1'. The fourth and fifth staves continue the piece, with some measures marked with '1' and '2'.

LAST ROSE OF SUMMER.



MERRY WAR MARCH.



LIVELY TWINS REEL.



THE CAMPBELLS ARE COMING.

105. Musical notation for 'THE CAMPBELLS ARE COMING.' in 6/8 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second and third staves provide harmonic accompaniment with chords and moving lines.

TARA'S HALL.

106. Musical notation for 'TARA'S HALL.' in common time (C), key of D major. It consists of three staves. The first staff has a treble clef, two sharps, and a common time signature. The melody features a mix of eighth and sixteenth notes. The second and third staves contain accompaniment with block chords and moving bass lines.

M^c CLOUD'S REEL.

107. Musical notation for 'M.C. CLOUD'S REEL.' in common time (C), key of D major. It consists of three staves. The first staff has a treble clef, two sharps, and a common time signature. The melody is a continuous line of eighth and sixteenth notes. The second and third staves provide accompaniment with chords and moving lines.

CLOG HORNPIPE.

108. Musical notation for 'CLOG HORNPIPE.' in 2/4 time, key of D major. It consists of four staves. The first staff has a treble clef, two sharps, and a 2/4 time signature. The melody is a continuous line of eighth and sixteenth notes. The second and third staves provide accompaniment with chords and moving lines. The fourth staff contains a series of triplets and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, 4. Above the fourth staff, the text '5th pos. Barre.' is written. Below the fourth staff, the text '10 Pos.' is written.

VIRGINIA REEL.

109.

Fine.

SAILING.

110.

KINGDOM'S COMING.

111.

Chorus.

This musical score is for the hymn 'KINGDOM'S COMING.' It is numbered 111 and is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The score consists of five staves. The first four staves contain the main melody and accompaniment. The fifth staff is labeled 'Chorus.' and contains a shorter, simpler melody. The notation includes various note values, rests, and dynamic markings.

BLUE ALSATIAN MOUNTAINS.

112.

cresc.

This musical score is for the hymn 'BLUE ALSATIAN MOUNTAINS.' It is numbered 112 and is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The score consists of seven staves. The first six staves contain the main melody and accompaniment. The seventh staff is marked with 'cresc.' and contains a final, more complex musical phrase. The notation includes various note values, rests, and dynamic markings.

FISHERMAN'S DAUGHTER.

113. 

D. C.

IT'S NICE TO BE A FATHER.

114. 

FISHERS' HORNPIPE.

115. 

7th B.

SOON THE BRIDE.

57

(Olivette.)

116.

NO SIR?

117.

TORPEDO AND THE WHALE.

(Olivette.)

118.

FATINITZA MARCH.

119. 

OLD FOLKS AT HOME. (Swanee River.)

120. 

OH FRED TELL'EM TO STOP.

121. 

MONEY MUSK. "HIGHLAND FLING."

59



LAMPLIGHTER'S HORNPIPE.



DEVIL'S DREAM.



IN THE GLOAMING.



IRISH WASHERWOMAN.

Tune the 4th to B.

126. Musical notation for 'IRISH WASHERWOMAN'. It consists of three staves in treble clef, key of D major (two sharps), and 6/8 time. The first staff begins with the number 126. The second staff has a '7th Pos' marking above it. The piece ends with a double bar line and repeat dots.

Air from "GRAND DUCHESSE".

127. Musical notation for 'Air from "GRAND DUCHESSE"'. It consists of three staves in treble clef, key of D major (two sharps), and 2/4 time. The first staff begins with the number 127. The piece ends with a double bar line and repeat dots.

BARCUS REEL.

128. Musical notation for 'BARCUS REEL'. It consists of six staves in treble clef, key of D major (two sharps), and 2/4 time. The first staff begins with the number 128. The piece ends with a double bar line and repeat dots.

DIXIE.

61

129.

Musical score for Dixie, measures 129-133. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with dynamic markings 'f' and 'ff' and various articulation marks like accents and slurs. A first ending bracket is present over measures 132-133.

BOCCACCIO MARCH.

130.

Musical score for Boccaccio March, measures 130-139. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time (C) signature. It features a series of eighth and sixteenth notes, with dynamic markings 'f' and 'ff' and various articulation marks like accents and slurs. First and second ending brackets are present over measures 132-133 and 137-138 respectively.

LANCASHIRE LASS.

131. 

RANK AND FILE MARCH.

132. 

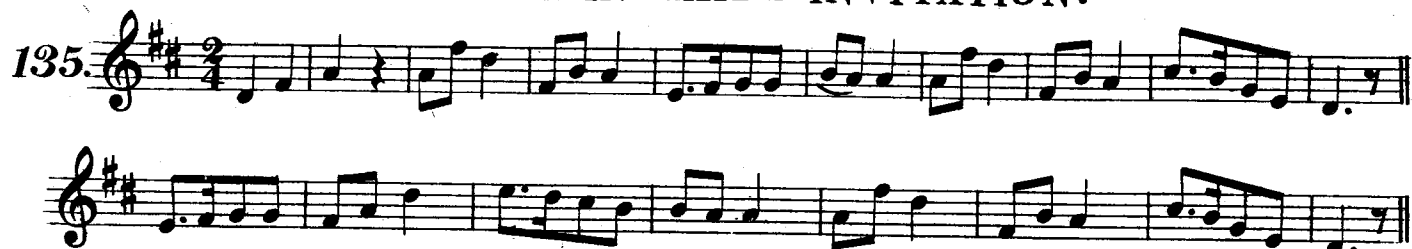
BIRD IN HAND POLKA.



TURKISH REVEILLE.



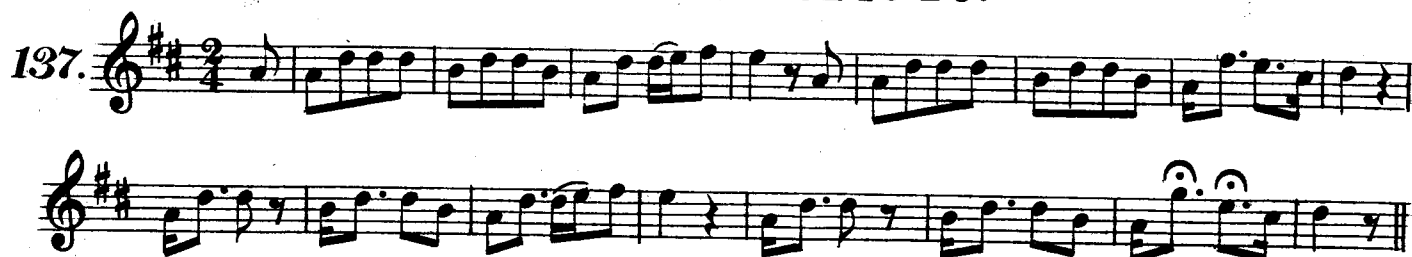
MOUNTAIN MAID'S INVITATION.



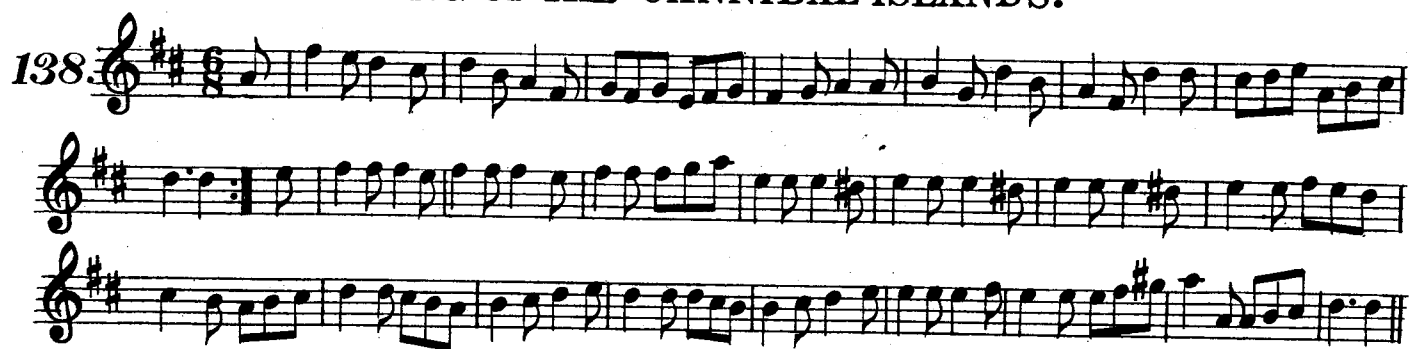
BRYAN O'LYNN.



I'VE NOTHING ELSE TO DO.



KING OF THE CANNIBAL ISLANDS.



FOREST OF BONDI.



THE EXILE OF ERIN.




NEW CENTURY HORNPIPE.



NORAH, THE PRIDE OF KILDARE.



THE CELEBRATED OPERA REEL.

143.  Musical notation for 'THE CELEBRATED OPERA REEL'. It consists of four staves of music in treble clef, key of D major (two sharps), and common time (C). The melody is played on the first staff, with accompaniment on the second, third, and fourth staves. The piece ends with a double bar line and repeat dots.

STRIKE THE CYMBALS.

144.  Musical notation for 'STRIKE THE CYMBALS'. It consists of four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The melody is played on the first staff, with accompaniment on the second, third, and fourth staves. The piece ends with a double bar line and repeat dots. The word 'Fine' is written below the third staff, and 'D.C.' is written below the fourth staff.

HUNTSMAN'S HORNPIPE.

145.  Musical notation for 'HUNTSMAN'S HORNPIPE'. It consists of four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The melody is played on the first staff, with accompaniment on the second, third, and fourth staves. The piece ends with a double bar line and repeat dots.

LAND O THE LEAL.



HOW CAN I LEAVE THEE



FLARE UP REEL.



COME, COME, SOLDIERS COME.



MAGGIE LAUDER.



NOT FOR JOSEPH.



OFF SHE GOES.



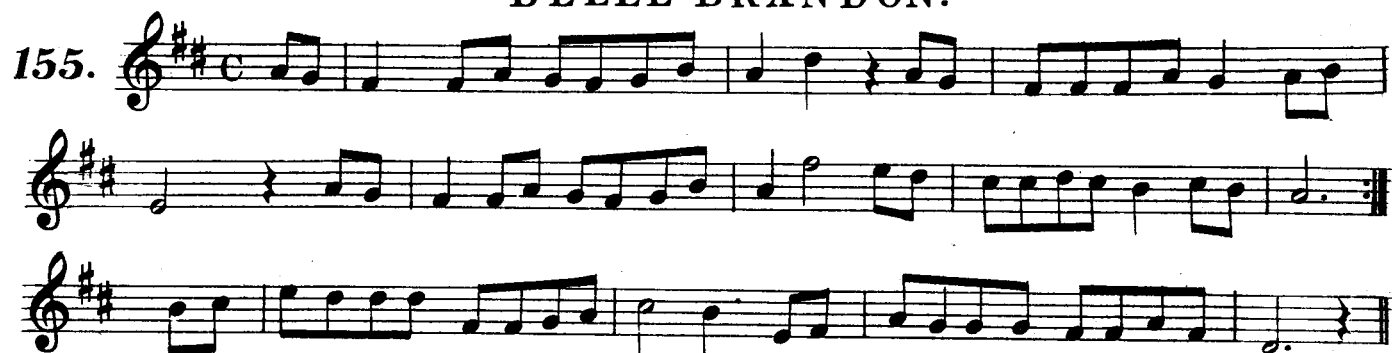
LITTLE JUDY'S REEL.



JOHNNY SANDS.



BELLE BRANDON.



REEL OF TULLOCH.



HIGHLAND MARY.



THE BLACK BIRD.



TWILIGHT.



TATTHUR JACK WALSH.



CHINESE DANCE.



HASTE TO THE WEDDING.



LIVERPOOL HORNPIPE.



NO, NE'ER CAN THY HOME BE MINE .

71

Andte



MISS WARRENDER OF LOCHENDS. A Strathspey.



FINNEGAN'S WAKE .



RUSTIC REEL.



ALL THE BLUE BONNETS OVER THE BORDER.



KITTY OF COLERAINE.



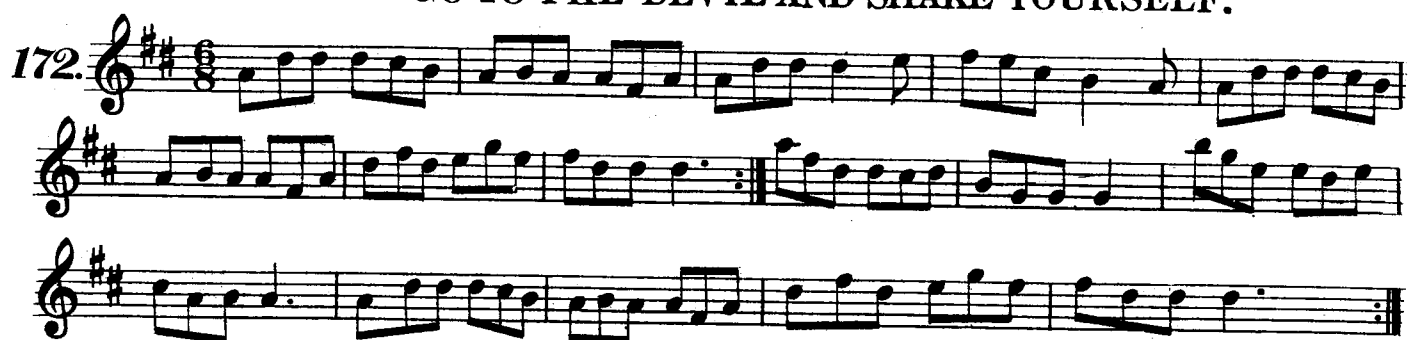
KATE KEARNEY.



WIND THAT SHAKES THE BARLEY.



GO TO THE DEVIL AND SHAKE YOURSELF.



MISS BROWN'S REEL.



DOG AND GUN.

73



KINLOCK.



THEN YOU'LL REMEMBER ME.

Bohemian Girl.



CINCINNATI HORNPIPE.



CALEDONIAN MARCH.



THE IRISH WEDDING.

179. 

THOU ART GANE AWA FRAE ME MARY.

180. 

MARCH IN THE BATTLE OF PRAGUE.

181. 

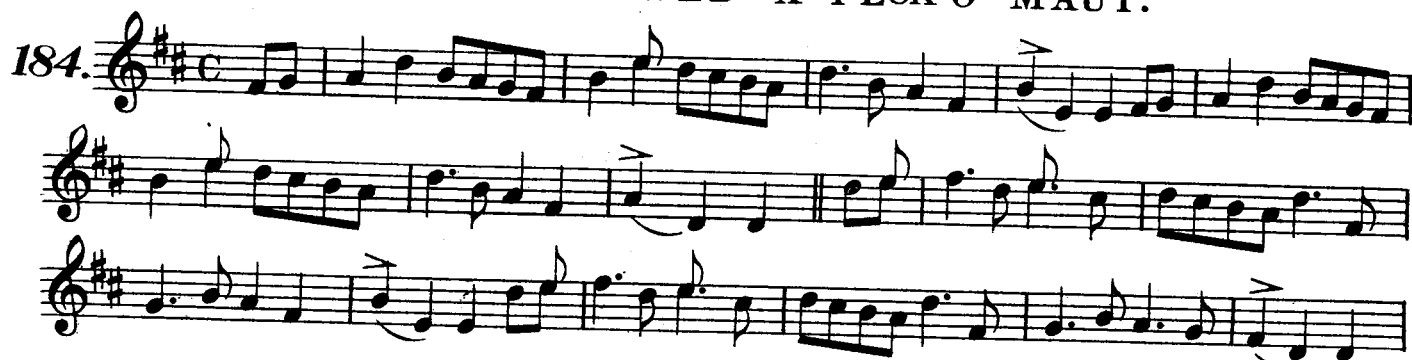
GEN. SCOTT'S MARCH.

182. 

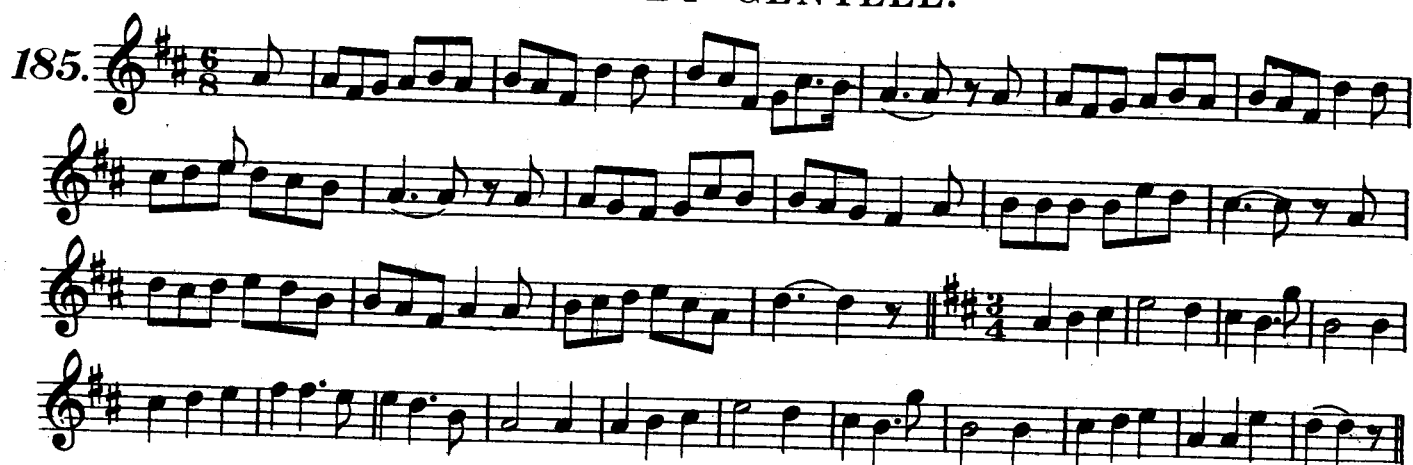
BETSEY BAKER.



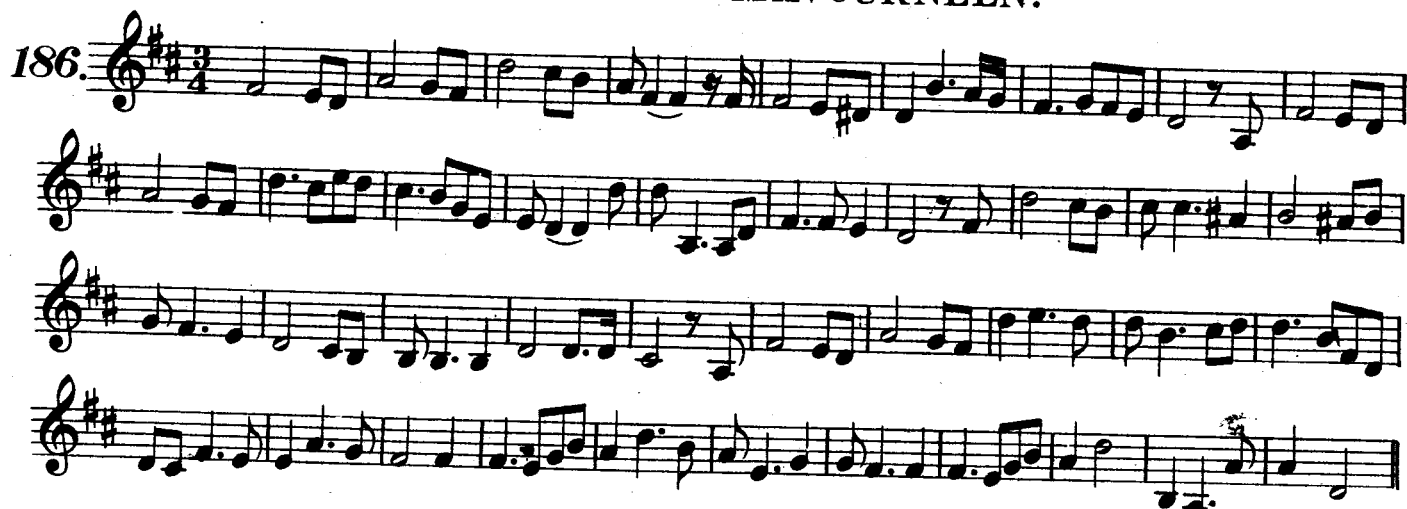
"O WILLIE BREWED A PECK O MAUT."



SHABBY GENTEEL.



KATHLEEN MAVOURNEEN.



CAMPTOWN RACES.



SOLDIERS' JOY.



DUKE OF KENT'S MARCH.



PARTING LONG AGO.



WELLER'S REEL.

77

191.

RACKETTY JACK.

192.

Chorus.

NORMA MARCH.

193.

Tempo di Marcia.

BACK SIDE OF ALBANY.

194.

Musical notation for 'BACK SIDE OF ALBANY.' in treble clef, key of D major (two sharps), and 2/4 time. The piece consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, featuring a repeat sign in the middle. The third staff concludes the piece with a double bar line.

ZIG-ZAG CLOG DANCE.

195.

Musical notation for 'ZIG-ZAG CLOG DANCE.' in treble clef, key of D major (two sharps), and common time (C). The piece consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody, featuring a repeat sign and accents over the notes. The third staff concludes the piece with a double bar line.

TITUS MARCH.

196.

Musical notation for 'TITUS MARCH.' in treble clef, key of D major (two sharps), and common time (C). The piece consists of five staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The second staff continues the melody, featuring a repeat sign and triplets. The third staff continues the melody, featuring triplets. The fourth staff continues the melody, featuring triplets. The fifth staff concludes the piece with a double bar line and a final triplet. Below the final triplet, the numbers '4 2 0' are written.

COAL BLACK ROSE.



GUMBO CHAFF.



MY LODGING IS ON THE COLD GROUND.

Andante.

GIRL I LEFT BEHIND ME.

Allegro.

UNCLE SAM'S FARM.

Moderato.

JIM CROW.



ROSA LEE.



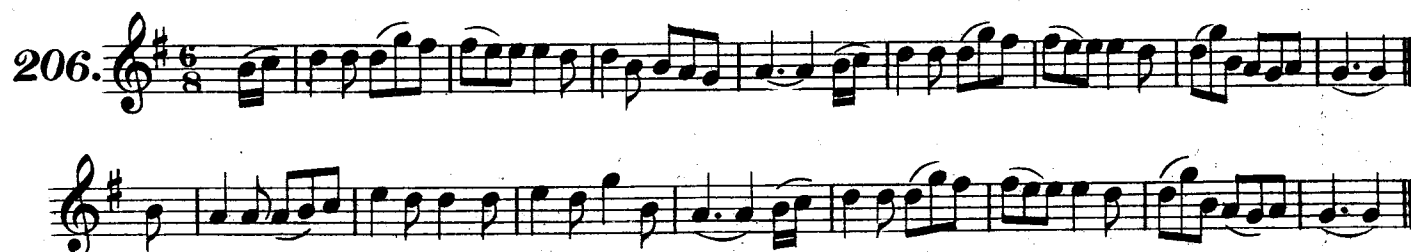
OLD KING CROW.



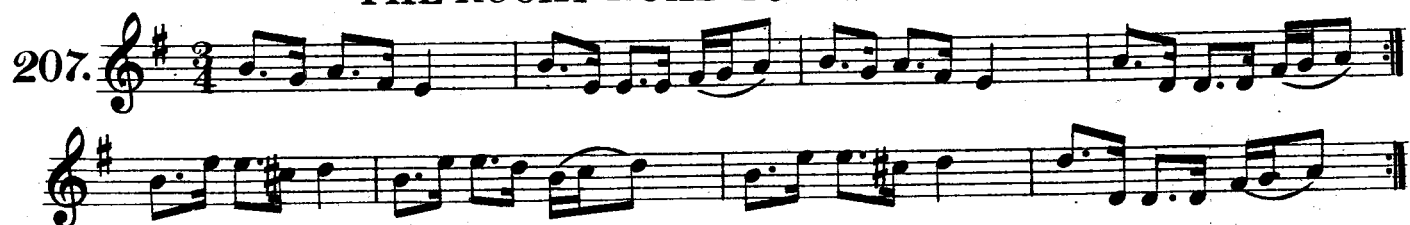
WHAT CAN THE MATTER BE.



'TIS SAID THAT ABSENCE CONQUERS LOVE.



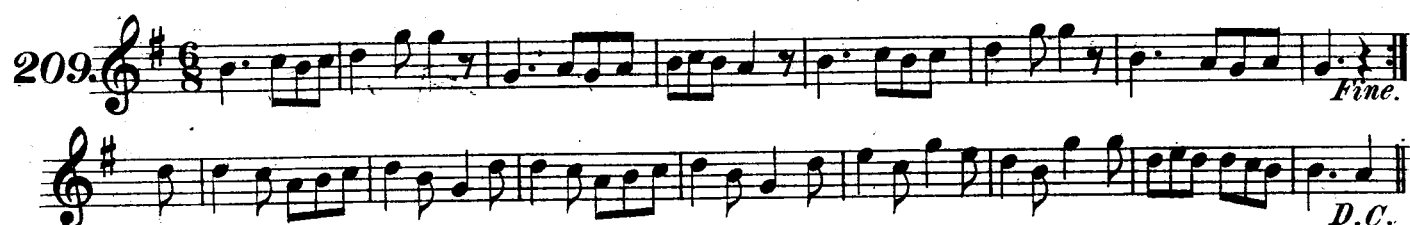
THE ROCKY ROAD TO DUBLIN.



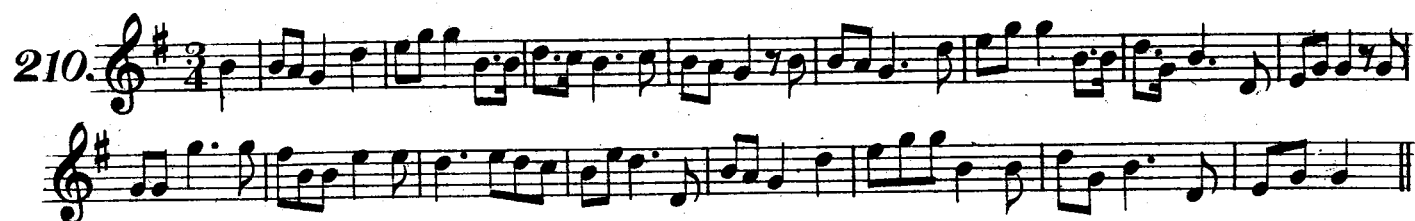
MARY OF ARGYLE.



LIFE LET US CHERISH.



THE COLLEEN BAWN.



FLEE AS A BIRD.



WHAT A LOAD.

213. Musical notation for 'WHAT A LOAD.' in 2/4 time, key of D major. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line and the initials 'D.C.' below it.

JUANITA.

214. Musical notation for 'JUANITA.' in 3/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line.

SPONE IT OUT.

(Beggar Student.)

215. Musical notation for 'SPONE IT OUT.' in 2/4 time, key of D major. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line.

SPRING AND AUTUMN.

216. Musical notation for 'SPRING AND AUTUMN.' in common time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line.

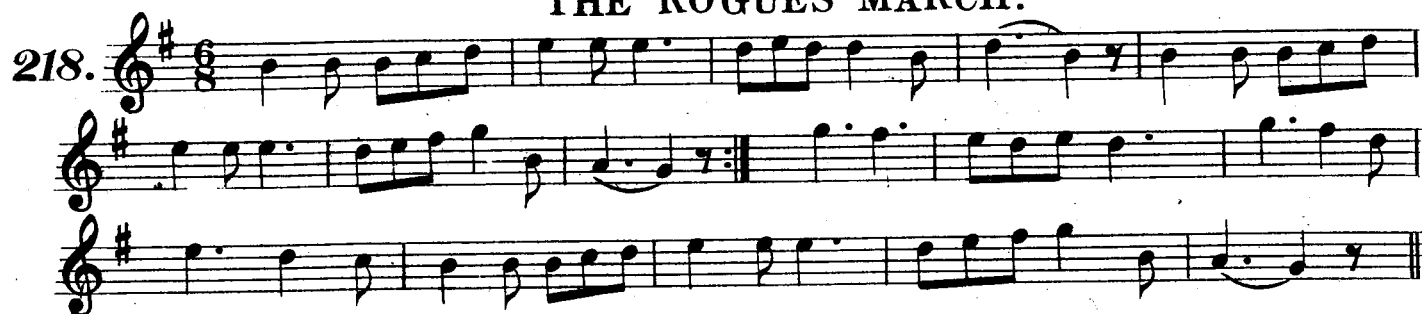
FLAG HORNPIPE.

217. Musical notation for 'FLAG HORNPIPE.' in common time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line.

SUCH A GETTING UP STAIRS.



THE ROGUE'S MARCH.



NINETY - FIVE.



TEMPEST.



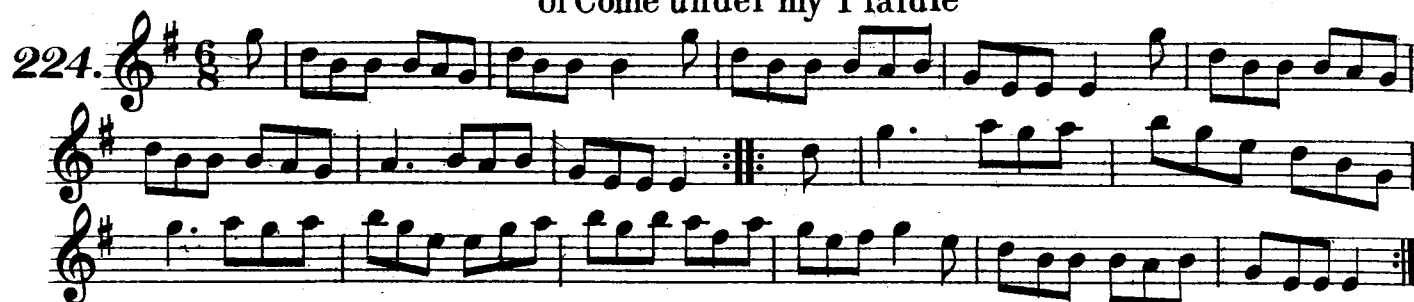
WHOLE HOG OR NONE.



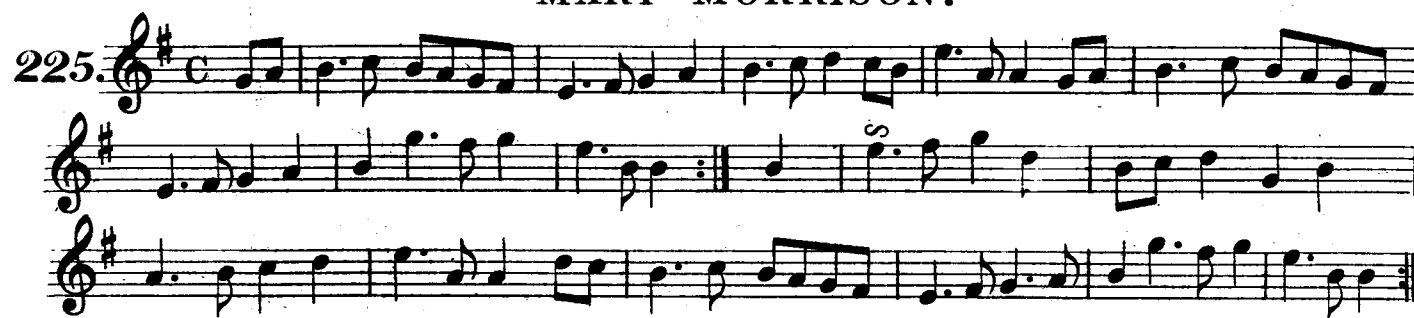
MY HEART AND LUTE.



DOUGLAS TENDER AND TRUE.

JOHNNY M'GILL;
or Come under my Plaidie

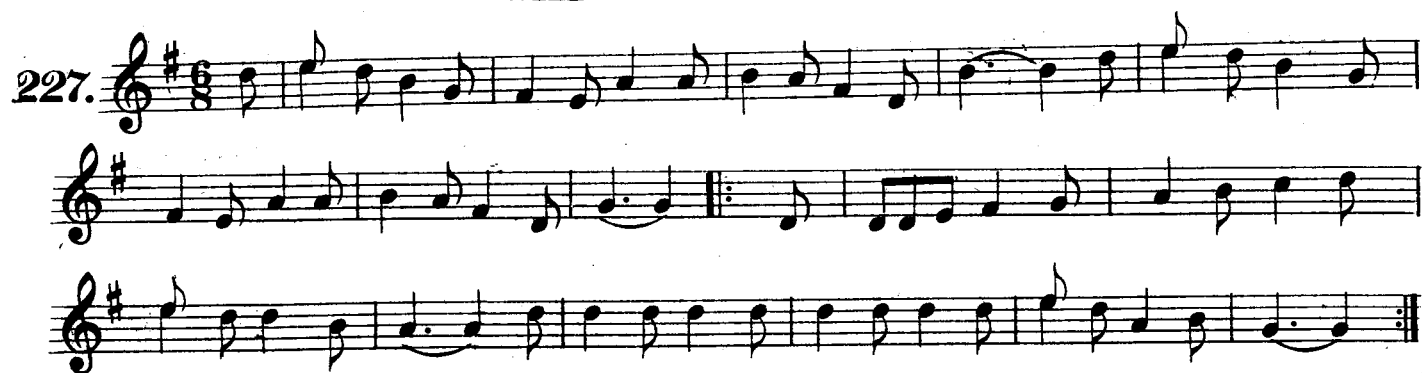
MARY MORRISON.



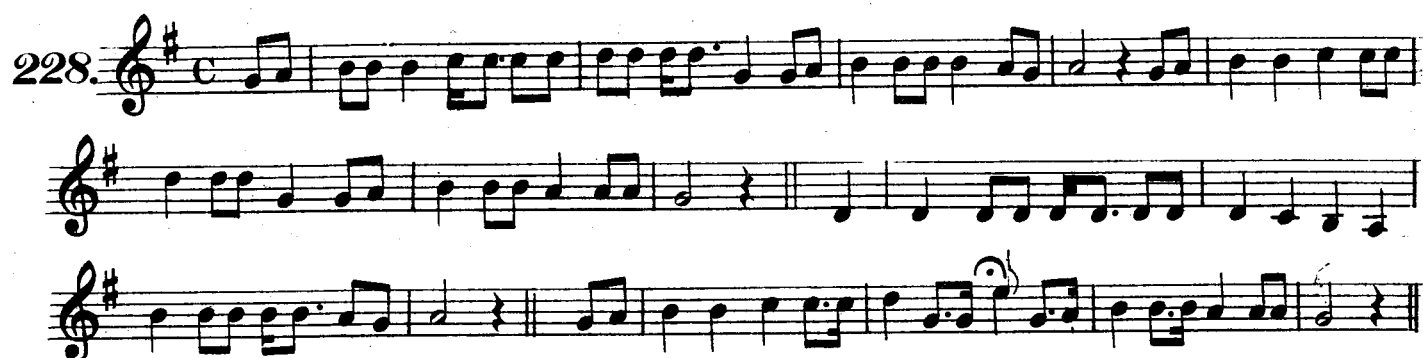
GREEN FIELDS OF AMERICA.



THE NERVE.



MY UNCLE NED.



TASSELS ON HER BOOTS.

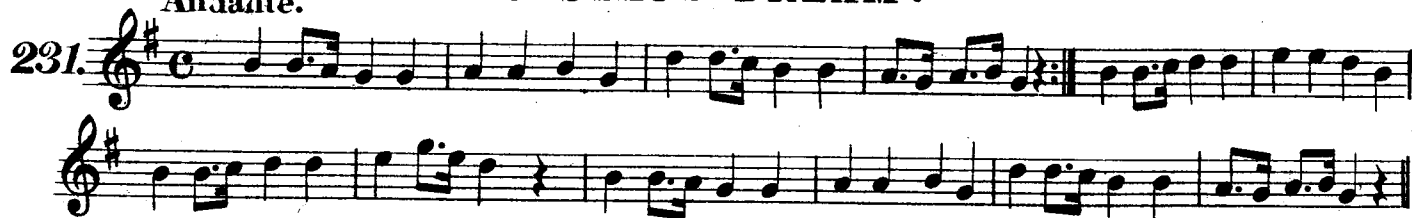


MABEL WALTZ.

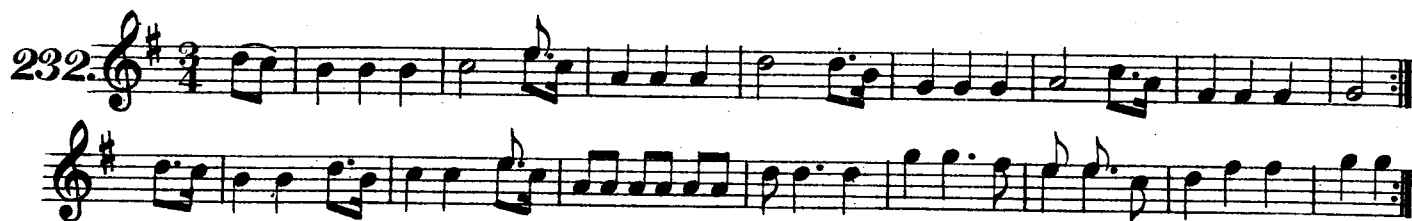


ROUSSEAU'S DREAM.

Andante.

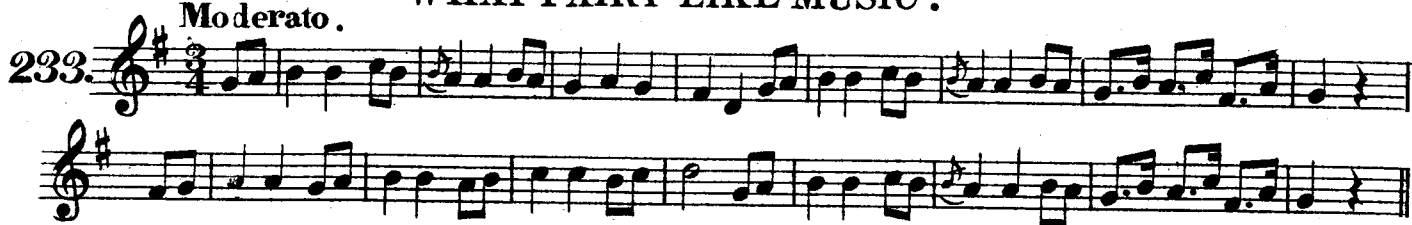


OH COME MAIDENS COME.



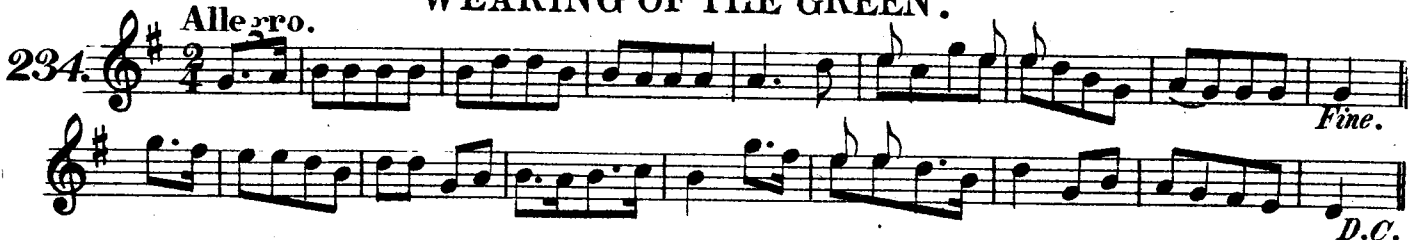
WHAT FAIRY LIKE MUSIC.

Moderato.



WEARING OF THE GREEN.

Allegro.



KITTY CLYDE.

Moderato.



THE BONNIE BLUE FLAG.

87

236. *Allegretto*

ROY'S WIFE.

237.

MERRY DANCE.

238.

I'LL NEVER GET DRUNK ANY MORE.

239.

"HIGHLAND LADDIE," or "White Cockade"

240. *All^o Moderato.*

MORELLA'S LESSON.

241.



CASTLES IN THE AIR.

242.



ALWAYS GALLANT POLKA.

243.



Trio.



SMITH'S MARCH.

Maestoso.

244. 

2463-106

THE OLD OAKEN BUCKET

Introduction.

*AIR.*
Andante.*tempo comodo.**rit.*

Andante.



7th Pos.

7th Pos.



7th Pos.

7th Pos.



7th Pos.



7th Pos.



7th Pos.

7th Pos.



TROVATORE SELECTION.

Andante.

246. 

POLKA MILITAIRE.

247.

The musical score for measure 247 of the Polka Militaire is presented in a single system. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is composed of several staves, each containing a different part of the ensemble. The notation includes a variety of note values, rests, and dynamic markings such as 'f' (forte). The score is divided into systems, with some measures containing fingerings (e.g., 5, 17) and a final measure marked with a double bar line and a repeat sign.

POLKA MILITAIRE. Concluded.

Marcato.

248.

Pomposo.


8


8

LANCER'S QUADRILLE

249.

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1.  *D. C.*

2.  *D. C.*

3.  *D. C.*

4

5

D. C.

D. C.

SPANISH FANDANGO.

Tune the Fourth string to B.

250.

Bar 5th. Open. Bar 7th. Open.

Bar 4th. Bar 5th. Bar 7th.

Har 12th. Har 7th. Har 5th.

Har 12th. Har 7th. Har 12th.

FIRST LOVE REDOWA.

251. A musical score for a piece titled 'First Love Redowa'. The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The piece consists of 25 measures, numbered 251 to 275. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like 'f' (forte) and 'p' (piano). The score is presented in a single system with 12 staves.

POLKA.

252. 

SECRET LOVE GAVOTTE.

Moderato.

253. The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderato.' at the beginning. The piece consists of ten staves of music. The first staff begins with the number '253.' and a treble clef. The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs and first/second endings. Specific performance instructions are placed above certain staves: 'un poco allegro.' above the fourth staff, '7th Pos. 6th Pos. 5 B.' above the fifth staff, '6 P. 5 B.' above the sixth staff, 'poco rall.' above the seventh staff, '8th Pos.' above the eighth staff, 'a tempo.' above the ninth staff, and '5 B.' above the tenth staff. The piece concludes with a double bar line.

un poco allegro.
7th Pos. 6th Pos. 5 B.

6 P. 5 B.

poco rall. 11 12 14 12
8th Pos. *a tempo.*

5 B.

TRIO.

5 P. 5 P. 12 5 P. 5 P. 5 B. 5 B. 5 B. 5 B.

5 B. 5 B. 5 P. 5 P. 5 P. 5 P. 5 B. 5 B. 5 P. 12 8 9 1 9 8 P.

FINALE.

12 12 1 12 12 7 P. 5 B.

p



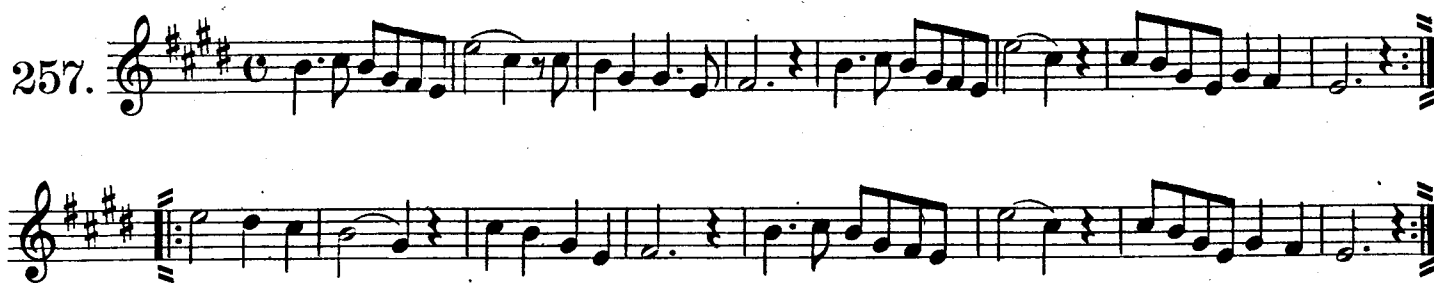
JUST BEFORE THE BATTLE MOTHER.



MY OLD KENTUCKY HOME.



BANJO SOLO "MASSA'S IN THE COLD, COLD GROUND."
No 221.



LISTEN TO THE MOCKING BIRD.



OLD DOG TRAY.



A STARRY NIGHT FOR A RAMBLE.

Voice

I like a game, at
Talk a bout your
I like to take my
Some will choose ve-

Banjo

Croquet or bowling on the green, I like a lit-tle boat-ing to
bath-ing or stroling on the sands, By some un-seen ver-ran-dah where
sweet-heart of course you would said he, And soft-ly whis-per in her ear how
lo-cipede and others take a drive, And some will set and mope at home half

pull a-against the stream; But of all the games that I love best to fill me with de-
gen-tle zeph-yr fans, Or roll-ing home in the morning boys and ve-ry near-ly
dear-ly I love you, And when you pic-ture to yourselves the scenes of such de-
dead and half a live, And some will choose a steam boat and oth-ers e-ven

-light, I like to take a ram-ble up-on a star-ry night.
tight, Could ne-ver beat a ram-ble up-on a star-ry night.
-light, You'll want to take a ram-ble up-on a star-ry night.
fight, But I'll en-joy my ram-ble up-on a star-ry night.

Chorus.

A star-ry night for a ram-ble, In a flow'-ry dell, Tho' the bush and

bram-ble, Kiss and ne-ver tell

NAUGHTY CLARA.

Voice.

My head's in a whirl through a sweet lit - tle
 Her hair is as bright as the sweet sun - light
 Oh what can I do where can I go to

Banjo.

girl; Her sweet lit - tle name is Cla - ra,
 light, Her cheek as fair as the dawn - ing,
 to, For this haugh - - ty, naugh - - - ty fair one,

There ne'er was a maid such a dear lit - tle
 But to speak of her love to my own lit - tle
 If I take her a rose she turns up her

jade, There ne'er was a la - - dy. fair - er
 dove, Is sure to set her. yawn - - ing
 nose, And says she ne'er could. bear me

But she's such a tease, that I ne - ver can
 I swear by her eyes, I swear by the
 And if we go out there's a bother a -

please, And quite a larm'd I'm get - ting,
 skies, I swear by the stars a - bove me,
 - bout, Her taking my arm when walk ing,

She nev - er seems right from morning till
But she doesn't care for the more I
And in between whiles up - on others she

night Un - less she is co - quetting
swear The more she does 'nt love me
smiles And with them will be talking

Oh naugh - ty naugh - ty Cla - - ra how can you serve me so I'll

go to De - me - ra - ra if you tell me to go I'll

climb up all the moun - tain's I'll swim o'er all the seas If

you will on - ly love me dear I'll do just what you please

WHEN THE SWALLOWS HOMEWARD FLY.

BANJO ACC.

No 222.

Voice.

Banjo.

When the
When the
O, poor

swal - - lows home - ward fly , When the ro - - ses scattered
white swan south - ward roves, There to seek the or - ange
heart! what'er be - fall, There is rest for thee, and

lie , When from nei - ther hill nor dale Chants the
groves, When the red tints of the west Prove the
all, That on earth which fades a - way, Comes a

silv - ry night in - gale In these words,
sun has gone to rest In these words, my bleed-ing
gain in bright ar - ray In these words,

heart Would to thee its grief im - part;

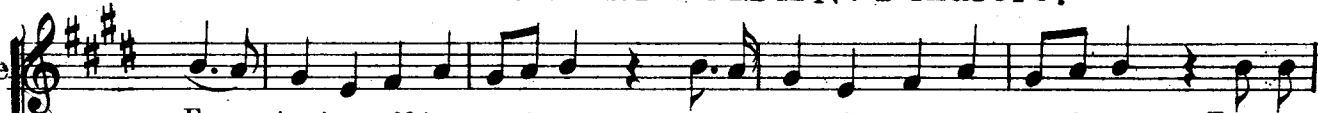
Shall we ever meet a -


- gain, Part - ing ah! part - - ing,

part - ing is pain, Part - - ing ah!


part - - ing, *rit* part - ing is pain


HE IS AN ENGLISH MAN. Pinafore.

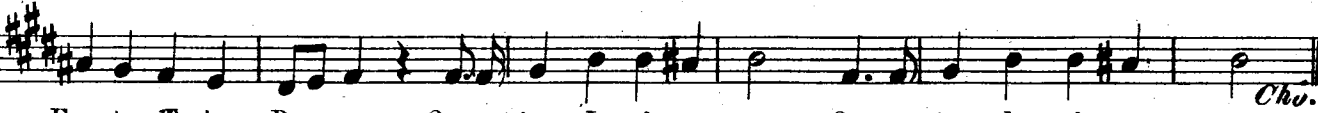
Voice  For he himself has said it, And its great-ly to his credi-it That he


Banjo 


Sing Chorus after every verse.


 is an English-man, That he is an English-man For he might have been a Roosian, A



 French or Turk or Proosian, Or per-haps I-tal-i-an, Or per haps I-tal-i-an, *Cho.*

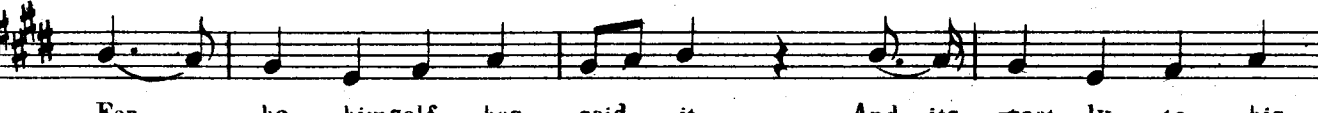


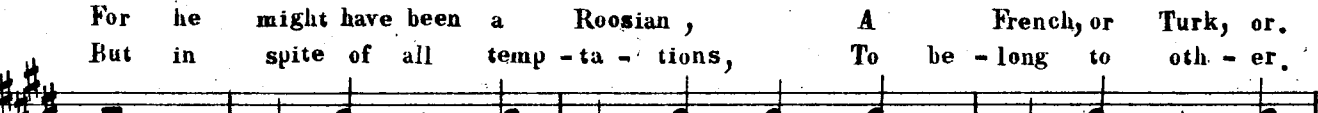
 But in spite of all temp-ta-tions, To be-long to oth-er na-tions, He re-

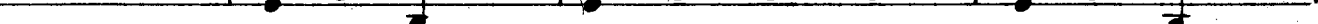


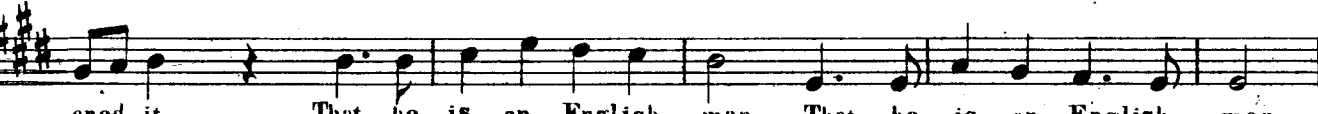
 -mains an Eng-lish man He re-mains an Eng - - - lish man *Cho.*

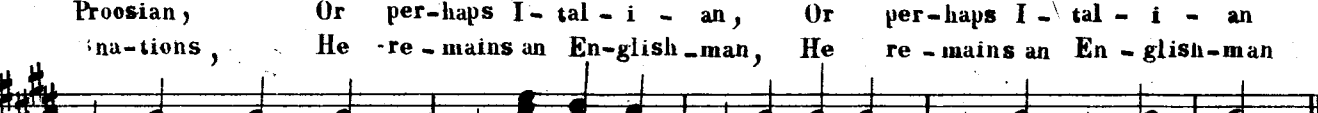


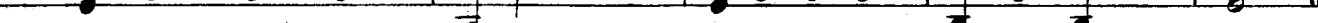
 For he himself has said it, And its great-ly to his.

 For he might have been a Roosian, A French, or Turk, or.

 But in spite of all temp-ta-tions, To be-long to oth-er.

 cred-it, That he is an English-man, That he is an English-man

 Proosian, Or per-haps I-tal-i-an, Or per-haps I-tal-i-an

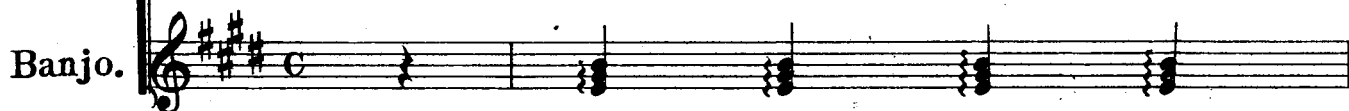
 na-tions, He-re-mains an En-glish-man, He re-mains an En-glish-man

LARDY DAH.

109



Let me in - troduce a fel - lah lar - dy



dah! lar - dy dah A fel - lah who's a swell, ah, lar - dy



dah! Tho' small the cash he drew, yet The



week he strug gles thro' it, For he knows the way to do the lar - dy



dah! lar - dy dah! For he knows the way to do the lar - dy dah!



110 Chorus.

He wears a pen - ny flow - er in his coat lar - dy da! And a

pen - ny pa - per col - lar round his throat, lardy dah In his hand a pen - ny stick in his

tooth a pen - ny pick And a pen - ny in his pock - et lar - dy

dy! lar - dy dah! And a pen - ny in his pock - et la - dy dah!

2. He is something in an office, lardy dah! lardy dah!
And he quite the city toff is, lardy dah!
He cuts a swell so fine, oh!
He quite forgets to dine, oh!
For he blows in all his "Rino, lardy dah! lardy dah!"
For he blows in all his "Rino, lardy dah!"

3. When he's been out over night, ah lardy dah! lardy dah!
His luncheon's very slight, ah lardy dah!
His Paris diamonds cle - ah,
Look indeed a little quee - ah,
With his sandwich and his be - ah, lardy dah! lardy dah!

2463-106 With his sandwich and his be - ah, lardy dah!

4. His shirt is very "tricky," lardy dah lardy dah
Its a pair of cuffs and dickey lardy dah
His boots are patent leather,
But they never stand wet weather,
For they're glued together lardy dah lardy dah
They are glued together lard dah!

5. His chain is true a snide 'un, lardy dah lardy dah
And his watch an oreide 'un, lardy dah!
And if hair oil were abolished,
This swell would be demolished,
For his hat would not be polished, lardy dah lardy dah
For his hat would not be polished, lardy dah!

"Under the Double Eagle"

Banjo Solo.

MARCH.

J. F. WAGNER, Op. 159.

arr. by E. H. FREY.

The musical score is written for a Banjo Solo and a Trio. The key signature is G major (one sharp, F#) and the time signature is 2/4. The Banjo Solo section starts with a forte (f) dynamic and includes instructions for 10th, 9th, and 5th positions. The Trio section starts with a piano (p) dynamic and includes an instruction for 3rd position. The score concludes with a double bar line and a final chord.

"Vienna Swallows."

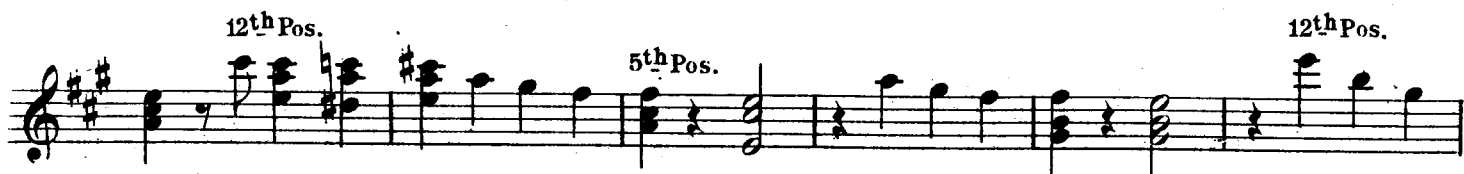
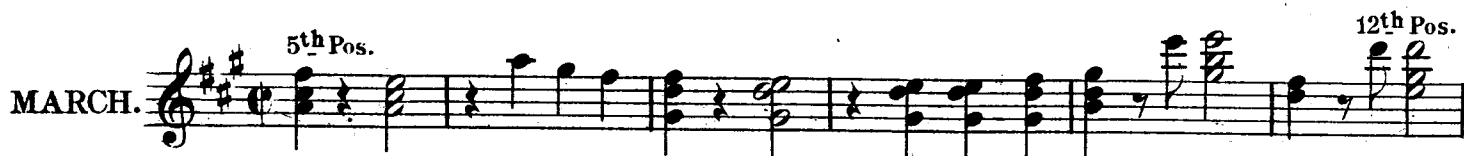
(WIENER SCHWALBEN)

Banjo Solo.

MARCH.

L. SCHLÖGEL.

arr. by Brooks & Denton.



Fine.



D.C.al Fine.

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